

VOLUME XLIII.

NEW YORK, JANUARY 21, 1904.

NUMBER 1108.

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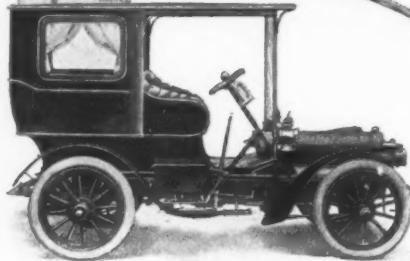
Midd Club



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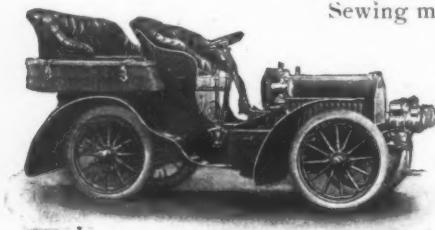
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LIFE



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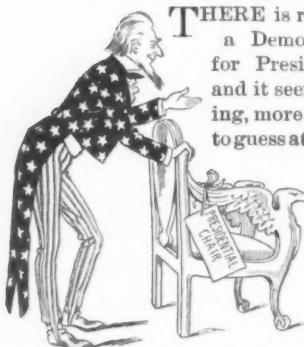
VOL. XLIII. JAN. 21, 1904. No. 1108.
19 WEST THIRTY-FIRST ST., NEW YORK.

Published every Thursday. \$5.00 a year in advance. Postage to foreign countries in the Postal Union, \$1.00 a year extra. Single current copies, 10 cents. Back numbers, after three months from date of publication, 25 cents.

No contribution will be returned unless accompanied by stamped and addressed envelope.

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THERE is really going to be a Democratic candidate for President this year, and it seems, at this writing, more profitable as yet to guess at this identity than to continue guessing about a war between Japan and Russia. In a way there is war now between Japan

and Russia, for the intensity of competition and preparation that is going on constitutes a sort of preliminary warfare. But the two countries may not come to actual blows, and, of course, we all hope they won't.

But there will be a Presidential election this year, and there will be a Democratic candidate, and it is mighty important that he should be a good one. It is of vital concern to good government in this country, as Mr. Olney said at the McClellan dinner, that there should be a strong party in opposition to the Administration, and it ought to be a safe party as well as a strong one. The Democrats have chosen in the two last elections to pose as an aggregation of wild cats, for whose ticket no conservative citizen could vote. They have come sane again at last, and are evidently ready to put up their best man if they can find him, provided there is not too much to prevent. But they have been sending their able men to the rear, and bringing their blatherskites to the front so long, that the task of finding

LIFE.

the best man is one of such difficulty as to make their struggles almost laughable.



THE Democrats ought to have a new man. The talk about Mr. Cleveland is reasonable enough. He is the only living Democrat with a great reputation based on successful public service. There are Republicans enough whom the people know and would trust, because seven years of power have given some first-class Republicans a chance to make records. To say nothing of Roosevelt, and passing over Hanna, Root and Taft would make very strong Presidential candidates. We all know them, and most of us admire and trust them.

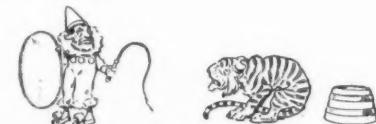
But there is a great dearth of new Democrats who have had administrative experience. The Presidency has come to be too important. It is so enormously important that the responsible and conservative people are loath to trust it to inexperienced hands. But there is no Root and no Taft in sight in the Democratic party. There is Judge Alton Parker of the New York Court of Appeals, who is somewhat disadvantageously identified as the friend of Mr. David B. Hill. He is the only new man who is seriously talked about. He is certainly a respectable and able man, but how much more than a respectable man he is, the mass of the people have no means of knowing. If he became President, he would probably make Mr. Hill his Secretary of State. We would rather have Mr. Hay in that office, wouldn't we?



THERE is another new Democrat, of whom a great many handsome things are said, and that is Mr. John Sharp Williams, the Democratic leader in the House. He is fifty years old, a lawyer and a planter, and has been in Congress for ten years. He is credited with careful and thorough education, excellent ability, and a serene temper.

According to the accounts most prevalent, he measures well up to the standard of a first-class man. He is now one of the rulers of the country, and a very important one. He seems to be the sort of man whom the Democrats should push to the front.

Is Mr. Williams a possible candidate for President? Alas, he comes from Mississippi, and, of course, nothing short of a political cyclone could put a man from Mississippi into the White House. Judge Parker has been a Judge for nineteen years, and so, very properly, has been out of active politics, and is not well known except by hearsay. Mr. Edward M. Shepard of Brooklyn is no longer discussed as a candidate, and of the older men they tell us that Mr. Gorman could not be elected, that Judge Gray is too lukewarm a Democrat, that Mr. Olney could not carry Massachusetts, and that none of the three is as strong as Mr. Cleveland. And so it comes back to Mr. Cleveland again, and, though he doesn't want to run, and certainly will not turn his hand over to get the nomination, it may possibly come to him, for the Democrats are tired of being beaten, and a good many men who voted for McKinley are disposed this year to vote for a safe Democrat if they get the chance.



MEANWHILE Tammany is getting the warmest invitations to be good from all the leading Democrats from Mr. Cleveland down. It is felt that Tammany rule in New York is just now the most conspicuous example of Democratic government that is on exhibition, and that the showing it makes may influence very much the disposition of the voters of the nation to invite the Democracy to fill a larger order. McClellan certainly is capable of feeling an intelligent concern in national politics, and so, probably, is Murphy; Murphy being in that particular a great deal more intelligent than Croker was. McClellan will do his best to govern New York well, and in this Presidential year Murphy may be expected to help him.

"THE HIGHER LAW."

A GERMAN PROBLEM PLAY.

Characters.

GRAFIN VON HOLZWEGEN.
MAX VON HOLZWEGEN.

EMMA, *Maid to the Grafin.*

FRAU SCHMIDT.

HERR STADTCOLLECTOR PRANG.

ACT I.

SCENE: *A room in the house of the Grafin von Holzwege. A room richly furnished, but showing in certain insignificant details a taste rather vulgar as to matters of art.*

DISCOVERED: *The Grafin is discovered reading.*

GRAFIN: (*putting down her book:*) Emma! (*Rings a small bell which has been standing motionless on the table.*)

EMMA (*opening the door:*) Your ladyship rang?

GRAFIN: Yes. Come here. Has the wash come in?

EMMA: Yes, Frau Grafin. (*Taking a workbasket from*



"I'LL SHOW YOU HOW WE USED TO COAST WHEN I WAS A LAD."



WE ALWAYS



STARTED OFF LIKE THIS, BUT —

• LIFE •



OH, MY!



OH, MY!"

the table) Here are the Freiherr von Holzwegen's socks to darn.

GRAFIN (taking them): Yes—yes— Hand me the blue darning cotton and—(stops and stares at one of the socks).

EMMA: But what is the matter?

GRAFIN (staring wildly): Look—do you see these holes? Two in the toe and one in the heel, so?

EMMA: Yes—but—

GRAFIN (as if stunned): It has come—my punishment.

CURTAIN.

ACT II.

SCENE: *The same.*

TIME: *One hour later.*

DISCOVERED: *The GRAFIN is sitting gazing into the fire.*

EMMA (opening the door): The Herr Stadtcollektor Prang is below.

GRAFIN: Show him in. Wait, Emma; where is the Herr Max?

EMMA: He went out to walk.

PRANG (appearing in the doorway): May I come in?

GRAFIN: Ah, Herr Stadtcollektor, come in. I have much to say to you.

PRANG (taking off his gloves): You are not well?

GRAFIN: Yes—no—that is—ah, Prang, my friend, it has come.

PRANG: I said so twenty years ago. It is the higher law. But how do you know?

GRAFIN (showing him the sock): Look—

PRANG: Ah! (Taking an old and faded sock out of his breast pocket and comparing them.) Yes, he has the same habits.

GRAFIN: Ah, but he does not know. He thinks he is my son.

PRANG: Why, have you never told him you are not his mother?

GRAFIN: He never asked me. And then—oh, Prang, you do not know the torture, the agony. It was in this very room—I had come in from the market, and

his father was sitting in this chair. As soon as I came in he jumped up. "Ah, such news!" he cried; "I have married Nina."

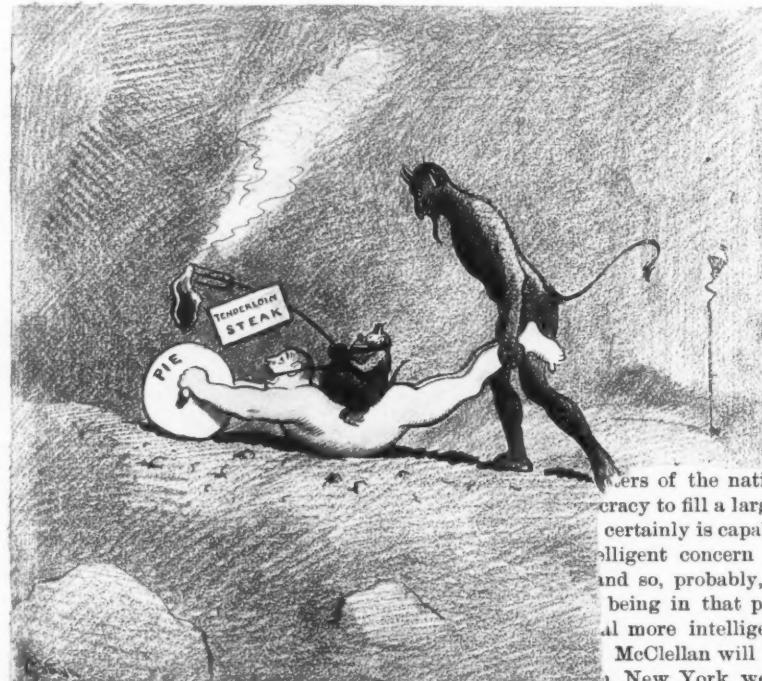
PRANG: Ah, poor fellow.

GRAFIN: He didn't know that Nina was his aunt. I alone had the secret of his birth.

PRANG: Did he never find it out?

GRAFIN: No. He died, leaving Max, his only child, to my care, and now—oh, it is too horrible!

PRANG: Yes. No good will come of this. There is a



...ers of the nation
ocracy to fill a large
certainly is capable
elligent concern in
and so, probably, is
being in that par-
al more intelligent
McClellan will do
a New York we'

SNAPSHOTS IN HADES.

THE MAN WHO THINKS OF NOTHING BUT HIS STOMACH.



"YOU'LL PAY FOR THAT SLED!"

higher law which makes such crimes work their own undoing.

GRAFIN: Can we not send Frau Schmidt away?

PRANG: Great heaven, is she here?

GRAFIN: Yes.

PRANG: Where is she now?

GRAFIN: I will find out. (Rings. EMMA appears.) Emma, where is Frau Schmidt?

EMMA: She went to walk with the Herr Max.

GRAFIN: What? Oh, no, no. It is not possible. Quick, Emma, run and stop them. Before it is too late. (EMMA runs out.)

PRANG (looking at the socks): Poor boy. I fear it is already too late. It is the higher law.

CURTAIN.

ACT III.

SCENE: *The same.*

DISCOVERED: *The GRAFIN and PRANG. PRANG's voice is hoarse, and the GRAFIN has rings under her eyes.*

GRAFIN: They have not returned.

PRANG: It has been two hours.

GRAFIN: Ah! I hear his step. (*The door is opened and MAX enters, followed by FRAU SCHMIDT.*)

MAX: Mother, Mother, such news, such news!

GRAFIN: Ah, the same words.

PRANG: What is it?

MAX: I have married Frau Schmidt. (*Silence. The GRAFIN and PRANG look at one another.*)

GRAFIN: No, no. You are jesting. (*Stagers.*)

PRANG (catching her): It is the higher law.

(*The GRAFIN falls in a faint. MAX seems astonished.*)

MAX: What is it? Why has my mother fainted?

PRANG: My poor friend, you would have been told to-day. The Grafen is not your mother.

MAX: Then—my father—

PRANG: Your father was Frau Schmidt's eldest son.

MAX: Then I—I—

PRANG: It is the higher law. You have married your grandmother. (MAX stands as if

stunned. Tears come to FRAU SCHMIDT's eyes, but she does not speak.)

CURTAIN.

ACT IV.

SCENE: *The same. Two hours have passed. They are still standing in silence. MAX looks much older, and PRANG's hair has turned white.*

MAX (speaking with an effort): And this is my wedding day!

PRANG: You know what to do.

MAX: You mean—ah, no, no. I could not help it. Why was I not told?

PRANG: Who can say? You could not help it, but you have sinned against society.

MAX: But I did not know.

PRANG: Even so. Suppose all men, not knowing, should marry their grandmothers; ah, what would become of our civilization? No, you have sinned innocently, but you must expiate your crime.

MAX: You mean—?

PRANG (taking him to the window): Look!

MAX: Ah—the lake.

PRANG: Yes.

MAX: It is frozen—

PRANG (taking a poker from the fireplace): This will break the ice.

MAX: I cannot—it is so cold. It is not my fault.

PRANG (holding out the poker): Here is your expiation.

(MAX hesitates, then takes the poker and goes out slowly. A pause. PRANG's hair turns whiter. FRAU SCHMIDT stands as if turned to stone. The GRAFIN lies motionless. Outside are heard blows, then the sound of ice breaking. Then MAX's voice, "Ah, it is so cold. It was not my fault." Then a splash.)

PRANG: It is the higher law!

CURTAIN.

William C. de Mille.



She: WHAT A FOOL I WAS TO MARRY YOU!

He: WELL, I DON'T KNOW. IF YOU HADN'T MARRIED ME, YOU MIGHT HAVE LOVED ME ALWAYS.



"I HAVE THREE SONS. ONE IS IN CONGRESS, ONE IS A YELLOW JOURNALIST, AND ONE IS IN JAIL."
"OH, WELL, DON'T DESPAIR. SOME DAY THEY MAY ALL BE IN JAIL."

Cussedness.



USSEDNESS in general may be divided into two grand divisions—pure and plain. Pure cussedness applies itself to spoiled children, mules and women. Plain cussedness is more widespread.

Plain cussedness is common to Kansas, South Carolina and parts of Boston. But it is likely to break out anywhere. It is chronic with some wives, and young girls develop it sometimes under pressure. It can be cured often-times by steady treatment, gold dollars being most effective.

For pure cussedness there is no known remedy. When approached by a person afflicted with pure cussedness, always run away. It is the safest plan.

Pure cussedness is not always hereditary. Some are born with it, some achieve it, and some have it thrust upon them.

Rooshy.

ROOSHY is bounded on the north by ice, on the west by the concert of Europe, and on the south by Mr. Kipling. Thus the slogan of Rooshy is: "Eastward, or bust!"

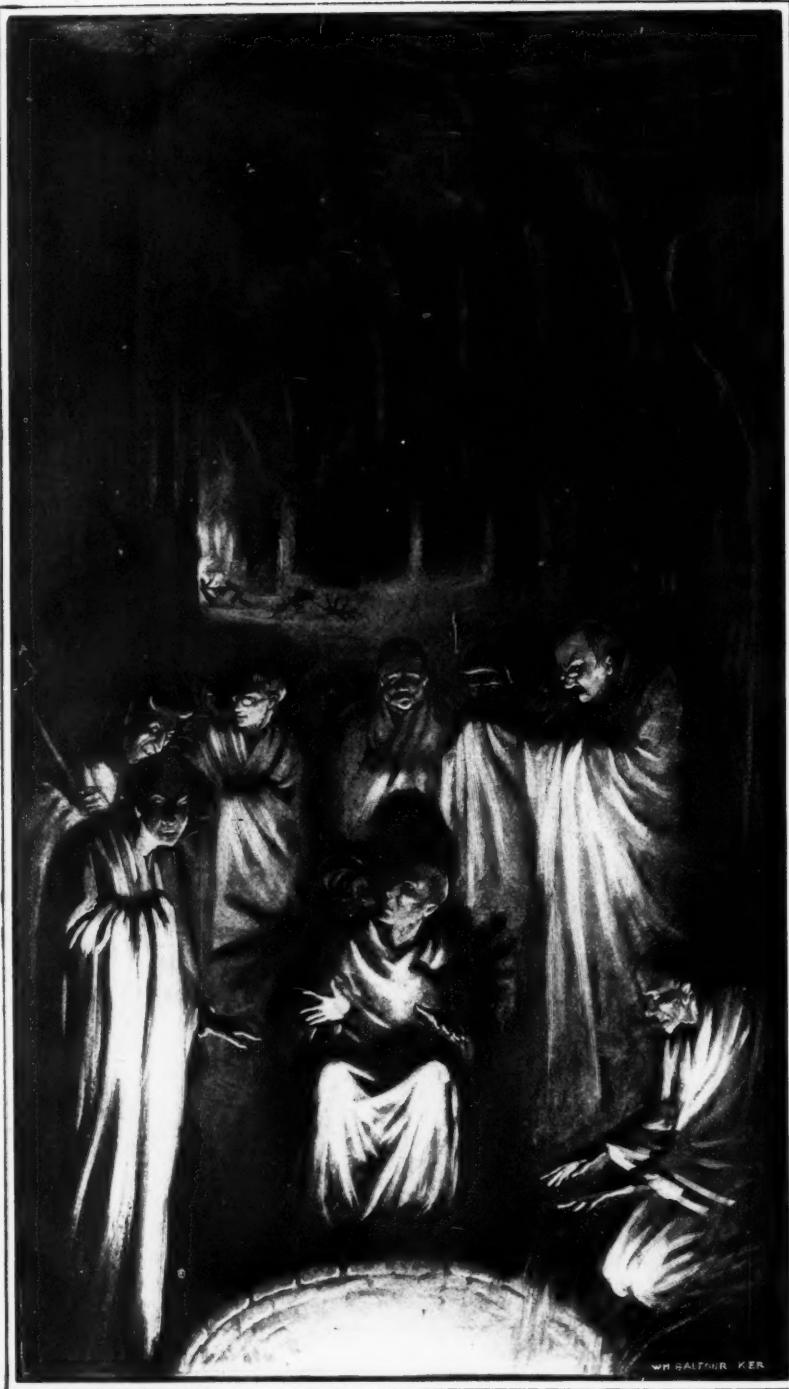
Rooshy gets her name from having been thought by the ancients to be the original home of the ruse.

Rooshy is deliberate, showing that time is about as easy to take as anything, once one gets into the taking way.

The Czar of Rooshy is the only monarch who is thoroughly in Mr. Stead's confidence. He is called the Great White Czar, but some say he is not as white as he is painted.

Rooshy is populated by Pan Slavs and Jews. The Jews come handy when the Pan Slavs get to taking themselves too seriously.

Rooshy makes a very durable article of history.



First Shade: BE-R-H! WHAT MAKES IT SO COLD TO-DAY? WHY, THE FIRE IS ALMOST OUT!

Second Shade: THAT IS BECAUSE THEY HAVE DECIDED TO USE FOR FUEL ONLY THOSE PUBLISHERS

WHO DIDN'T LIE ABOUT THE SALE OF THEIR BOOKS.

"BUT I DIDN'T KNOW THERE WERE ANY HERE."

"THERE AREN'T."

Linguistic Labyrinths.

OUR grandmamas received great praise;

When French they spoke at all;

But if they lived in modern days,

Oh, how their pride would fall!

For foreign telegraph and cable

Have made our land a second Babel.

We have to be on speaking terms

With languages galore:

For Russian ruses, German germs,

A durbar or a war,

Each calls for some pronunciation

That strikes us dumb with consternation.

And since new intercourse we seek

With nations near and far,

Of Panamanians we must speak,

Nor flinch at Bogota;

As Philippine mêlées don't vanish,

We need Malay, as well as Spanish.

When Madame Charlotte Wiehe came,

We undertook with zest

Her Franco-Scandinavian name,

And then we hoped for rest;

But Conried brought a horde gigantic

From every country transatlantic.

And when we learned the opera list,

We had to face a play

That gave our tongues a fearful twist—

The Sister of José;

And ere that question we were right on,

We stubbed our verbal toes on Crichton!

Anna Mathewson.



A DARK QUESTION.

I'SE A CULLUD WASHERLADY,

AN' YO' NEEDN' THINK MAH PERT

EF I AST YO' WHY A WHITE MAN

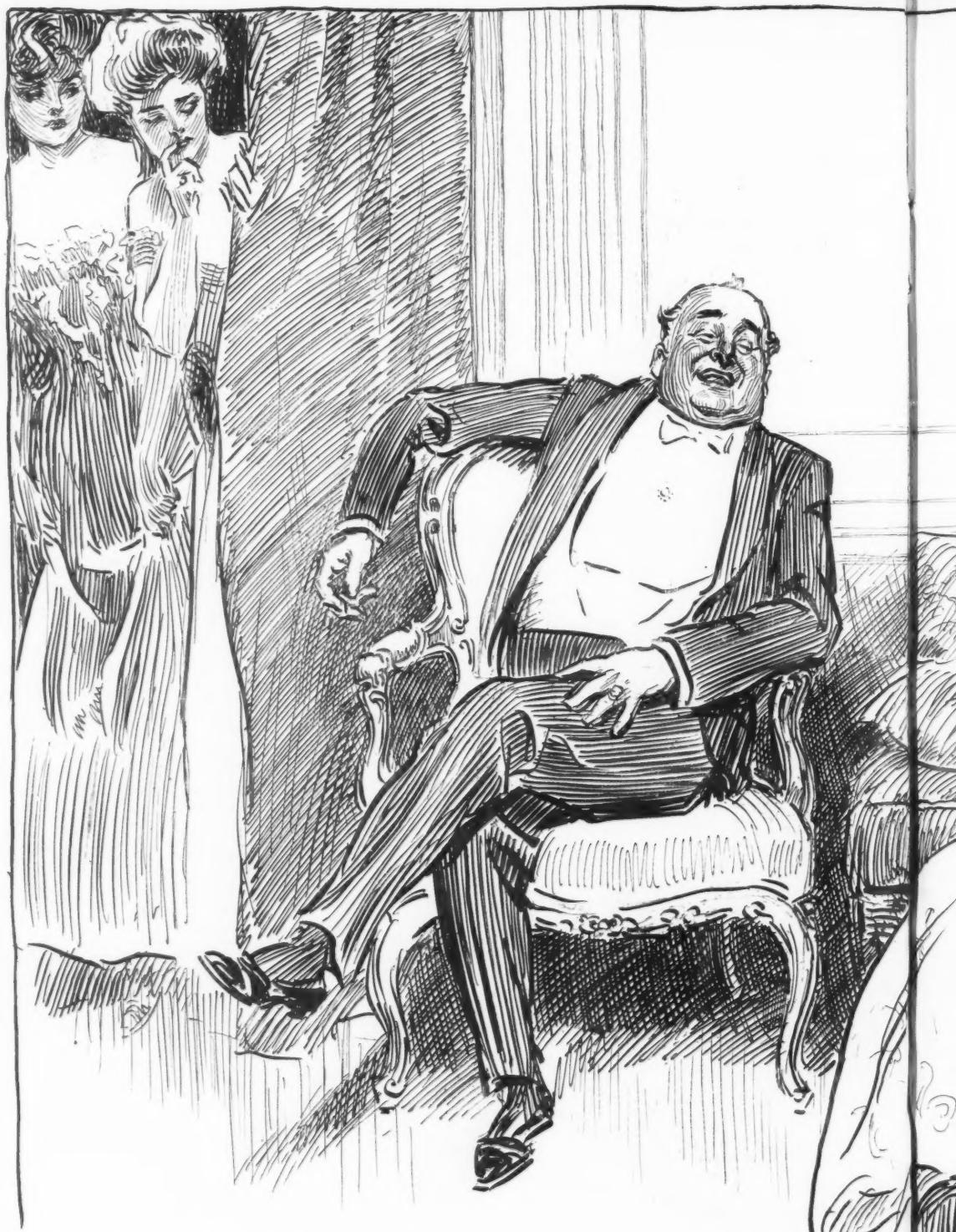
SHUD WEAR A CULLUD SHIRT?

Unnecessary.

BRIGGS: I wonder why the old-fashioned custom of making New Year's calls has died out.

GRIGGS: Oh, well, now there's a saloon on every corner.

LIFE



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THE SN... PRO

MR. TAGG FINDS THE YOUNG PEOPLE

•LFE•



THE SNY PROGRESS.

E YOUNG PEOPLE MORE DIFFICULT TO PLEASE.

Scientific Relief.

THE famous old woman, who lived in a shoe,
And had so many children she didn't know what to do,
Attended, along with quite a few others
Similarly troubled, a Congress of Mothers,
And heard such a number of papers there read,
That when she got home her children were dead.



No Shenanigan!

MAYOR McCLELLAN, who received from the Fire Building, and other city departments reports on the conditions of New York theatres with respect of public safety, called the managers before him and found them very docile and ready to promise anything. He is quoted as saying that it would be against public policy to have published the shortcomings which the inspectors found in some of the theatres. His purpose is to have these defects remedied at once and to allay public apprehension.

In this conclusion LIFE takes direct issue with the Mayor. If the inspections showed any theatre to be unsafe, or violating the law, it was and is his duty to take every step in his power to close that house until it is made safe. If a disaster should occur, Mayor McClellan, by that statement, puts himself on record as being directly responsible. This is no time for secrecy. The public is entitled to any knowledge in the Mayor's possession regarding the places they are asked to frequent, and which the authorities under the Mayor permit to remain open.

Incidentally, LIFE would like to call the attention of the Fire Commissioner to the heavy draperies in front of the fire exits in many theatres, and to the heavy curtains which block egress through the main exits. Nothing could be better devised to make a blockade in case of panic.

In this matter there seems to be a little too much regard for the pockets and convenience of the managers, and much too little regard for human life.

* * *



UR Scottish friends have a humor all their own. Scotchmen understand it—presumably. Some other persons claim to understand it. In some of his works Mr. J. M. Barrie has modified its peculiarities to the point where it permeates agreeably into the consciousness of us all. But his latest ebullition of humor, which takes the dramatic form of a play, entitled "Little Mary," fails to appeal poignantly to American risibles. It commands some laughs, but its satirical point seems to be entirely lost.

The Briton is notoriously a heavy feeder and drinker. The fog-laden atmosphere of the British Isles makes this a necessity of existence. The British system must be strongly fortified to withstand the British climate. Warm tea in large quantities, ditto strong gin, ditto heavy ales and ports, ditto pork pies, barons of beef, saddles of mutton, suet puddings and veal loaf go to make up the basis of English character. This is the butt of Mr. Barrie's satire, and he vehicles it through a veiled allusion to the English stomach, under the title of "Little Mary." This is said to have tickled London's sense of humor, and have made the play successful in that metropolis. Mr. Barrie does not make "Little Mary" responsible for England's colossal mistakes in statecraft, but he holds her largely responsible for the stupidity of the upper classes in other directions, and this seems to have made the play a hit with those it attacks. It is likely to be less appreciated in America, for although we here take tremendous liberties with our digestive machines, the abuses seem to add to rather than decrease the nervous energy of the race. The American pie fiend may not be an agreeable person, but his dyspepsia seems to make him do things instead of making him sluggish. Hence Mr. Barrie's "Little Mary" loses its point locally.

Another thing, the British stomach is a very serious matter, and is not usually made the subject of conversation in polite circles. Therefore, when *Moira Loney* comes out flat-footedly and calls the useful organ by name before a number of persons, she creates a sensation in London, and that moment becomes the climax of the play. Here, we are either not so afraid of our stomachs and the word is symbolical of nothing to be revered



MESSRS. KLAU AND ERLANGER PRESENT
"MR. BLUEBEARD," LATE OF THE
IROQUOIS THEATRE.



MARY MANNERLING IN "HARRIET'S HONEYMOON."

or avoided in conversation. The best thing in the piece, although an exaggeration, is the talk between Mr. Henry Dixey as the rather sporty parent and Mr. Fritz Williams as his son. This is very good satire, indeed, and although the characters belong to the British nobility its points do not escape American audiences. Miss Jessie Busley makes a quaint and attractive character of the almost impossible Moira. The rest of the cast is efficient.

"Little Mary" won't do in this climate. She belongs in London.

* * *

ABOUT the present theatrical season there is one aspect which must appeal to the sympathies of every one. For reasons which many attribute largely to the suicidal policy of managers who try to squeeze the theatrical business at both ends, the public this year is giving scant support to the theatres. This has resulted in the disbandment of many companies, throwing their members out of employment in the middle of the season. The Chicago disaster has not only made the business worse, but has been directly responsible for a great increase in the already large army of unemployed actors and actresses. They are people who do not find it easy to turn their hands to other work, and who rarely lay by anything for the rainy day. Their present condition is pitiable indeed.

It would be a godsend to these people and to the theatre in America if reputable business men would find this a favorable juncture to embark in managerial enterprises. Investments of this sort are considered legitimate by men of standing in other countries. Why not in America?

* * *

MR. LEO DITRICHSTEIN'S choice of a scene for the play he has provided for Mary Mannerling is a happier one than that employed in Alice Fischer's "What's the Matter with Susan?" He is far more familiar, apparently, with the customs and amenities of a small German watering-place than with the intimate life of an American rural village. But he is still struggling, manfully it is true, with the intricacies of the American vernacular. His com-

bination of recent slang and formal English, if combined in the speeches of one character, would give us a novel and most amusing stage creation. Occurring as they do at haphazard, they shock the ear, and suggest that it would be worth Mr. Ditrichstein's while to have his manuscripts read by some judicious and competent friend.

In spite of its defects, "Harriet's Honeymoon" is an amusing farcical comedy. Its polyglot qualities confuse one a bit, but it has many laughable situations and clever lines. Mary Mannerling, besides being personally most attractive, is a likable actress, and has the entire sympathy of the audience in the predicaments in which she is placed by her too commercial American husband. This bounder is portrayed by Mr. Arthur Byron, who might confer upon him a mauner which would make him a little more agreeable and yet quite as effective. The name of Henry Kolker is an unfamiliar one, but he gives to the petty German prince, who is *incognito* and whose escapades furnish the basis of the plot, very considerable ease of manner and artistic polish.

"Harriet's Honeymoon" is a light and agreeable after-dinner entertainment.

* * *

THREE is more of the heroic and musical than of the humorous about Mr. Chauncey Olcott, and, therefore, as a stage Irishman he is not an aspirant for the laurels of Barney Williams or Dion Boucicault. Still, he can handle well a humorous line or situation when it comes to him. It may not be beyond his future to achieve a position in his profession which will interest others than those who experience thrills over lost wills and lovely Irish maidens saved from insult or injury by the always-present-in-the-neck-of-time young Irish hero. Mr. Olcott sings sweetly, and his way with children is delightful. His play "Terence" is of the conventional melodramatic type, but his audiences follow the hero's career with deep interest and hail his triumphs with undisguised enthusiasm.

Mr. Olcott's talents are quite worth the attention of some dramatist with soaring ideals.

Metcalfe.

LIFE'S CONFIDENTIAL GUIDE TO THE THEATRES.

Academy of Music.—"Way Down East." Highly moral, rural drama. *Belasco*.—"Sweet Kitty Bellairs." Pretty play elaborately staged.

Broadway.—"The Medal and the Maid."

Empire.—J. M. Barrie's "Little Mary." See above.

Garden.—Eleanor Robson in "Merely Mary Ann." Delightful play of comedy and sentiment well acted.

Garrick.—Mary Mannerling in "Harriet's Honeymoon." See above.

Herald Square.—"The Girl from Kay's." Laughter and musical.

Hudson.—Robert Edeson in "Ransom's Folly."

Knickerbocker.—Amelia Bingham in "Olympe." *Lyceum*.—"The Admirable Crichton." Barrie's amusing satire on English social conditions.

Lyric.—Ada Rehan and Otis Skinner in "The Taming of the Shrew."

Madison Square.—"The Secret of Polichinelle."

Majestic.—"Babes in Toyland." Herbert's music and Mitchell's staging of amusing extravaganza.

New Amsterdam.—"Mother Goose." Gaudy and not clever spectacle presented by Messrs. Klaw and Erlanger.

New York.—Chauncey Olcott in "Terence." See above.

Princess.—Kyrie Bellew in "Raffles" and "The Sacrament of Judas." Interesting.

Savoy.—Clyde Fitch's "Glad of It." Not worth doing, but well done.

Wallack's.—"The County Chairman," with Maclyn Arbuckle in the title part. Funny and well acted throughout.

Weber and Fields's.—Vaudeville and burlesque. The management still disregarding the interests of the public goose which lays the golden eggs.



MR. CHAUNCEY OL'COTT
IN "TERENCE."



The Masterfolk, a story of London and Paris by one Haldane MacFall, is a picture of Bohemia from the inside. It is a work of striking individuality, preaching the headlong and intemperate philosophy of youth; impatent of convention, contemptuous of euphemism, intolerant of dogma, bristling with the faults of its qualities, yet imbued from first to last with the saving grace of a never-failing optimism. Guardians of the young and defenders of the faith, please take warning. (Harper and Brothers. \$1.50.)

Taken as a whole, *The True History of the*

Civil War, by Guy Carleton Lee, is disappointing. For this there are two quite sufficient reasons: First, the events and their precedent causes are too multitudinous for the allotted space, and, second, we are, even yet, too near them to admit of that disinterested treatment, savoring of the judgment of posterity, which has underlain the success of the "True" biographies. (The J. B. Lipincott Company, Philadelphia. \$2.00.)

To draw for the sophisticated readers of our day a picture of a native religious faith which shall lean neither to the sentimental nor to the banal is the rather difficult task which Mrs. Elizabeth Cherry Waltz has accomplished in *Pa Gladden, the Story of a Common Man*. Pa Gladden is a fine old fellow, rough, unlettered, absolutely genuine, and withal nobody's fool. His religion is

entirely his own, and he is so wholly free from the tendency to preach, or the desire to proselytize, that there is about him a winning tenderness which at once captures and disarms. (The Century Company. \$1.50.)

A sensational story based upon a realistic exploiting of the disreputable and shyster practices, foul moral atmosphere and fouler hangers-on of the nether side of the law can hardly be called good reading. Yet the very fact that *The Web*, by Frederick Trevor Hill, undeniably is exciting, sensational and realistic will doubtless insure it many readers. (Doubleday, Page and Company. \$1.50.)

Mrs. Margaret Sherwood has caught an echo from the pipes of Pan. To no less joyous, free and inconsequent inspiration could have been born her *Daphne*, an

Record of a Quiet Day. From One Issue of a New York Daily.

Autumn Pastoral, which to describe would be to rob of its delicate charm. It is a bit of the true matrix of Greek myth in a modern setting. (Houghton, Mifflin and Company. \$1.50.)

A Handbook of Modern Japan, by Ernest W. Clement, is a combination of gazetteer, World's almanac, prospectus and bibliography—altogether a very convenient little reference book, in the pages of which one can get upon the track of almost any desired information. (A. C. McClurg and Company, Chicago.)

Gwendolen Overton and Robert Herrick are represented by two new volumes in the Macmillan series of "little novels by favorite authors." *The Golden Chain*, Miss Overton's story of the New Mexican desert, is a vivid little picture, although it hardly gives an inkling of her real strength; while *Their Child*, by Mr. Herrick, is a powerful, if uncheerful, piece of work. (The Macmillan Company. 50c. each.) J. B. Kerfoot.

Conried and "Parsifal."

TO THE EDITOR OF LIFE: One of the results of Mr. Conried's successful production of "Parsifal" is the endless repetitions of other operas from which the unfortunate subscribers at the opera are made to suffer. It is quite evident that Mr. Conried's sole interest is in the Wagner operas, and that anything, no matter how often repeated, will do between the "Parsifal" performances.

"Parsifal" undoubtedly contains great music. Wagner undoubtedly is a great composer, and might be called the father of modern opera, but his is one style of music, and there are musical people who like a variety in their operatic menu, and for whom Mozart and Gounod count for something. Those of us who love and venerate Beethoven or Brahms do not insist on a constant succession of their works in the symphony concerts.

Wagner hypnotizes his votaries until they cannot see anything worth while outside of his singularly undramatic operas. They have even narrowed themselves down to a blind adoration of the king and Parsifal, regarding with mild scorn the beauties of "Lohengrin" and "Tannhauser," and possibly the exquisitely melodic "Meistersinger."

There are those to whom the mystical, mythical legends which Wagner has chosen for his cycle appeal, and there are others, who,



The Whole Thing



while thoroughly enjoying the music, are bored beyond endurance by the wrangles, long-drawn-out woes and shocking *affaires du cœur* of these immoral gods and goddesses, with their band of trained animals.

Mr. Conried is greatly to be commended for giving us "Parsifal," but let him remember that the season is getting on, and that there are many operas, deservedly popular, which should have a hearing.

A Wrong Diagnosis.

THE OFFICIOUS PASSENGER: Excuse me, sir; but we have a little bet up, which you may be able to settle for us. Now, I appeal to you, as a married man—

THE PARTY ADDRESSED: But I am not married. I am a darned fool of an automobilist who tried to run over an ox-cart loaded with jagged rocks and covered with a thin spreading of hay, fixed up by an honest and long-suffering agriculturist for the express purpose of fooling just such fools as I am—that's what makes me look so bad.

B E sure you're right—then let your wife have her way.

LIFE.

A DEFINITION OF ETERNITY.

Budd Doble, the veteran reinsman, used to attend frequently a queer little church on the outskirts of Philadelphia. His friends would hear from him a great many facts about this church, its people and its parson. Almost every Sunday he had some interesting news to tell. One Monday he said:

"At last the meaning of eternity has been made clear to me. The parson at the little church explained eternity yesterday in such a way that everybody could understand."

"'Eternity,' said the parson, 'is forever and forever, and five or six everlastings on top of that. Why, brothers and sisters, after millions and billions of centuries had rolled away in eternity it would still be a hundred thousand years to breakfast time.'"*—New York Tribune.*

He was an artist of the impressionistic school. Being rather shaky in drawing, he made up for his lack of technique by spreading the color recklessly and counting on distance to lend enchantment to the view.

And at the exhibition he hung one of his most reckless performances.

Then he took a friend to see it.

"Well," remarked the friend, after gazing at it for a few minutes, "I don't want to flatter you, old man, but that is the best thing you have done for many a day. That is a picture worthy the name. I congratulate you!"

The artist looked again at the picture, much pleased with the criticism—and turned red. The hanging committee had placed it on the wall upside down.

But he made no objection. The original price-mark had been \$19. An hour later it sold for \$61.*—Cincinnati Times-Star.*



LITTLE WILLIE: What is the difference between character and reputation, pa?

PA: Character is a luxury, my son, while reputation is a necessity.—*Chicago Daily News.*



A MERE PRETTS.

A BEGGAR ONCE ASKED FOR FIVE CTS.
HE GOT IT—HIS SMILE WAS INTTS.
HE SAID WITH A ROAR,
"OH, I'VE GOT FIFTEEN MORE—
A SCOTCH HIGHBALL I'LL BUY—THEY'RE IMMITS. !"

WHEN General Grant was in London on his trip around the world he was invited to Windsor Castle by Queen Victoria. The queen received the party in one of the private audience chambers and chatted with General Grant for a few moments before dinner was served.

Jesse Grant, then a small boy, was with the general, and stood just behind him. As the general was talking, Jesse pulled impatiently at his coat-tails a number of times. Finally, the general turned half-way, and Jesse whispered:

"Pa, can't I be introduced?"

"Your majesty," said the general, "I should like to present my son, Master Jesse."

The queen shook Jesse's hand cordially, and that young man, thinking it incumbent on him to say something, glanced approvingly around the room, and said: "Fine house you have here, ma'am."—*Saturday Evening Post.*

"REMUS," said Chloe, "Ah saw some self-raisin' buckwheat down et de stote."

"Dat's nuffin,'" grumbled Remus, who had ten dependent offsprings. "What Ah want to see is some self-raisin' children."—*Chicago Daily News.*

"SENATOR, what was the nearest you ever came to being bribed?" asked the girl who always blurts everything right out.

"It was the time I voted for the postal box bill and received 7,000 shares of stock in the concern that was to make the boxes when the bill gave it a monopoly on the business."

"I should think that was a clear case against you."

"No. The measure didn't go through, and the stock never amounted to anything."—*Chicago Record-Herald.*

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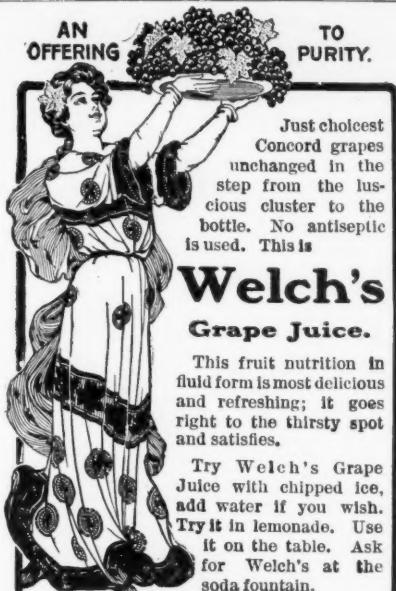
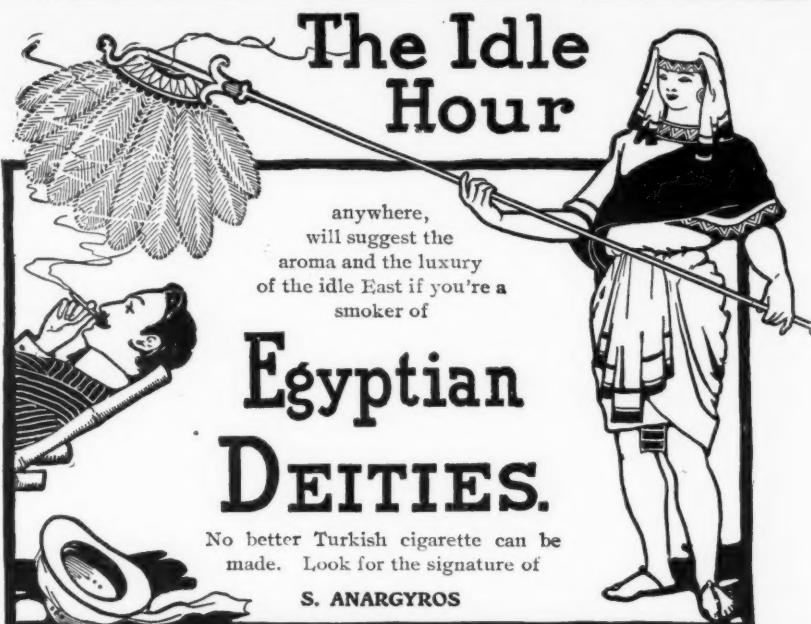
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LIFE.



AUTOMOBILIST: Say, where can I get some repairs made? I've met with an accident.

FARMER: What d'ye want—a machine shop or a hospital?—Motor.

THE SOUTH FOR HOSPITALITY: The Manor, Asheville, North Carolina, is the best Inn South.

CHURCH: I notice none of the Weather Bureau men ever carry umbrellas when they have predicted rain.

GOTHAM: No, after having predicted it, I suppose they feel as if they should do everything they could to encourage it.—*Yonkers Statesman*.

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"THOSE foreign cigarette holders come high, but we've got to have 'em," remarked the joshier. "Not long ago an American girl paid \$1,000,000 for one."

"Say, what kind of story is that?"

"Fact," rejoined the other, "I believe it has a title of some kind, however."—*Chicago Daily News*.

THIS is the kind of weather that makes one long for the sunny South, but not without its luxuries and creature comforts. The Hotel Chamberlin, at Old Point Comfort, fills the "long-felt want." Try it.

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"Why, he told me he still had his beer steins at the house, and his wife kept them full for him."

"So she does—full of temperance tracts."—*Philadelphia Ledger*.

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"AREN'T there some jealousies in your progressive euchre club?"

"No, indeed," answered young Mrs. Torkins; "when we buy prizes we are always careful to select things that no one really wants, so that the winner will not be an object of envy."—*Washington Star*.

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MRS. YOUNGHUB: Oh, Freddy, I have such a surprise for you!

YOUNGHUB: Have you, love?

"Yes, dear. See this sweet little dog I bought for us—only £5, and the dog seller warranted him to be a pure mongrel."—*Exchange*.

"I REALLY don't see how the bachelors get along without a loving helpmate," began Mrs. Benedick.

"Yes, a woman can help a man in so many ways," replied her friend.

"Exactly. Now, there's my Henry; whenever he sits down to mend a tear in his coat or sew on a button, he always has to get me to thread his needle for him."—*Philadelphia Ledger*.

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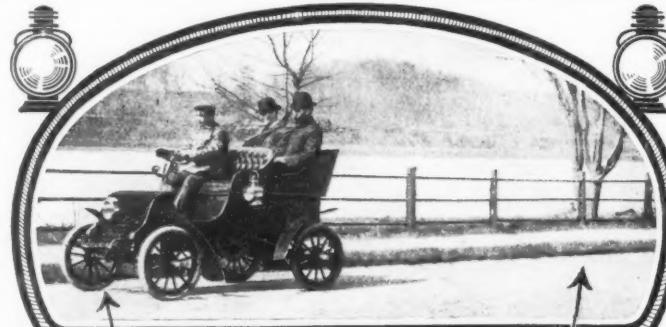
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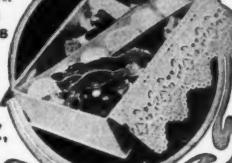
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BALANCE SHEET, JANUARY 1, 1904.

ASSETS.

Government, State, City, County and other Bonds (market value, \$250,140,939), cost value, Dec. 31, 1903.....	\$247,994,383
(The Company does not include in its Assets the excess of total market value of Bonds over total cost value.)	
Bonds and Mortgages (455 first liens).....	24,531,774
Deposits in Banks, at interest	22,126,184
Loans to Policy-holders on Policies as security (re- serve value thereof, \$40,000,000).....	28,502,073
Real Estate, 24 pieces (including twelve office build- ings, valued at \$10,990,000)	12,725,000
Loans on Bonds (market value, \$6,522,660).....	5,280,000
Quarterly and Semi-Annual Premiums not yet due, reserve charged in Liabilities.....	3,603,777
Premium Notes on Policies in force (Legal Reserve to secure same, \$5,000,000).....	3,139,284
Premiums in transit, reserve charged in Liabilities..	2,568,950
Interest and Rents accrued	2,185,672
Total Assets (No stocks of any kind owned or loaned upon),	\$352,652,047

LIABILITIES.

Policy Reserve (per certificate of New York Insur- ance Dept.), Dec. 31, 1903.....	\$300,090,347
All other Liabilities on Policies, Annuities, Endow- ments, &c., awaiting presentation for payment..	5,456,654
<i>Reserve on Policies which the Company voluntarily sets aside in excess of the State's requirements.</i>	\$6,859,193
<i>Reserve to provide Dividends payable to Policy- holders during 1904, and thereafter, as the periods mature:</i>	
To holders of 20-Year Period Policies	23,539,923
To holders of 15-Year Period Policies	6,991,284
To holders of 10-Year Period Policies.....	477,607
To holders of 5-Year Period Policies.....	375,002
To holders of Annual Dividend Policies.....	830,915
<i>Reserve to provide for all other contingencies</i>	8,081,122
Total	47,105,046
Total Liabilities	\$352,652,047

INCREASE IN ASSETS DURING THE YEAR, - \$29,811,147

INCOME, 1903.

New Premiums.....	\$16,235,782
Renewal Premiums	57,146,392
TOTAL PREMIUMS.....	\$73,382,174
Interest Receipts from :	
Bonds owned	\$9,915,288
Mortgage loans	1,069,639
Loans to Policy-holders, secured by Policies.....	1,578,488
Bank Deposits and Collateral Loans.....	806,999
TOTAL INTEREST RECEIPTS.....	13,370,364
Rents from Company's properties	930,947
Profits realized on Securities sold during the year....	274,454
Deposits on account of Registered Bond Policies, etc.	311,592
Total Cash Income.....	\$88,269,531

DISBURSEMENTS, 1903.

Paid for Death-Claims (\$16,860,082), Endowments (\$4,305,941), and Annuities (\$1,686,696).....	\$22,852,719
Paid for Dividends (\$5,839,292), Surrender Values (\$6,412,236) and other Payments (\$65,767) to Policy-holders	11,817,295
Commissions and all other payments to agents \$7,164,- 180 (on New Business of year *\$326,658,236); Medi- cal Examiners' Fees \$748,418, and Inspection of Risks \$164,004	8,076,601
Home and Branch Office Expenses, Taxes, Legal Fees, Advertising, Equipment Account, Tele- graph, Postage, Commissions on \$1,418,554,663 of Old Business and Miscellaneous Expenditures.	10,136,844
TOTAL DISBURSEMENTS.....	\$52,883,459
Balance for Reserves—Excess of Income over Dis- bursements for year	35,386,072
* The New Business of 1903, which was \$23,860,007 more than that of 1902, was secured at a lower expense rate.	
Total Disbursements and Balance for Reserves, \$88,269,531	

New Business Paid for in 1903 (171,118 Policies), \$326,658,236

GAIN IN 1903 (15,678 Policies) \$23,860,007.

Total Paid-for Insurance in force (812,711 Policies), \$1,745,212,899

GAIN IN 1903 (108,144 Policies) \$191,584,873.